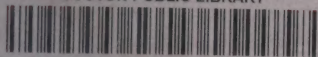


BOSTON PUBLIC LIBRARY



3 9999 09850 214 7

Nº 4008.74

Ser. I













# DESIGNS IN OUTLINE

FOR

# ART-NEEDLEWORK.

EDITED BY

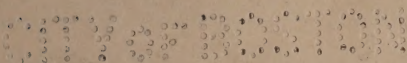
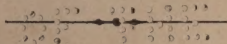
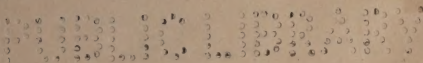
LUCRETIA P. HALE.

## FIRST SERIES.

			SIZE.
1. DWARF ARCTOTIS . . . . .	Mantelpiece-Border . . . . .	9 x 20	inches.
2. WHITE-MOUNTAIN DAFFODIL . . . . .	Chair-Back . . . . .	14 x 19	"
3. DAHLIA . . . . .	Banner-Screen . . . . .	11 x 15	"
4. CLEMATIS . . . . .	Chair . . . . .	14 x 19	"
5. PEACH-BLOSSOM . . . . .	Tea-Cloth . . . . .	10 x 14	"
6. CHERRY . . . . .	Tea-Cosey . . . . .	9 x 16	"

ACCOMPANIED WITH

INSTRUCTIONS IN DRAWING, TRACING, AND TRANSFERRING  
PATTERNS, AND DIRECTIONS FOR STITCH, ETC.



COPYRIGHT.

S. W. TILTON & CO., PUBLISHERS,

BOSTON.

1879.

4008 74

Set 1.

4483



# TILTON'S NEEDLEWORK SERIES.

## PART I.

**ART-NEEDLEWORK FOR DECORATIVE EMBROIDERY.** A Guide to Embroidery in Crewels, Silks, Appliqué, &c., with illustrated instructions as to Stitches, including the South Kensington Stitch. Also several designs for Patterns. Edited by LUCRETIA P. HALE. Price . . . . . 50 cts.

## PART II.

**ART-NEEDLEWORK.—POINT-LACE.** With illustrations of Stitches and Valuable Patterns. By LUCRETIA P. HALE. Price . . . . . 50 cts.

## PART III.

**ART-NEEDLEWORK, MORE STITCHES FOR DECORATIVE EMBROIDERY.** With Patterns. Price . . . . . 50 cts.

**PLAIN NEEDLEWORK, MENDING, KNITTING, AND DARNING FOR ALL,** at Home and in Schools; giving instruction in Plain Sewing, &c., the Management of Classes, with twenty illustrations. Compiled from the best English works on these subjects, with some additional suggestions by the American editor. Edited by LUCRETIA P. HALE. Price . . . . . 50 cts.

## DESIGNS IN OUTLINE FOR ART-NEEDLEWORK.

### FIRST SERIES.

		SIZE.
1. DWARF ARCTIC	Mantelpiece Border	9 x 20 inches.
2. WHITE MOUNTAIN	Chair Back	14 x 19 "
3. DAHLIA	Banner Screen	11 x 15 "
4. CLEMATIS	Chair	14 x 19 "
5. PEACH BLOSSOM	Tea Cloth	10 x 14 "
6. CHERRY	Tea Cosey	9 x 16 "

Each of these designs is given for some especial purpose; but they all can be used for different ones quite as well, and new designs formed by combinations from them all. Accompanied with

**Instructions in Drawing, Tracing, and Transferring Patterns, and Directions for Stitch, &c.**

*This series of designs is very artistic, and far in advance of any before published.*

Sent by mail, to any address, on receipt of price (75 cents).

S. W. TILTON & CO. BOSTON, PUBLISHERS.



## DRAWING, TRACING, AND TRANSFERRING PATTERNS.

---

TO transfer patterns from paper to stuff, any of the following ways are suitable: First trace the pattern on thin tracing-paper; then place a piece of red transferring-paper between the pattern and the stuff, and mark every line with a pencil or any pointed instrument, such as a knitting-pin. On taking away the pattern and the transferring-paper, an outline will be left upon the cloth sufficiently distinct to enable you to ink over it. The point of the tracer must not be too sharp. Black carbonized paper makes a good transferring-paper.

Or prick holes with a pin round the outline of the pattern; lay the pattern on the linen, and rub charcoal-powder on it with a lump of cotton-wool. This must only be done to linen, not to silk-sheeting, or any material at all hairy. When you first take off your paper after rubbing with the charcoal, do not be frightened at the dirty appearance, for this can all be cleaned off afterwards, but first mark over the outline with pen and ink taking care not to touch the other parts of the material with your hand: in other words, do not rest your hand upon the work in the usual way when drawing or writing

## DESIGNS IN OUTLINE

machine will be found convenient for pricking

Several thicknesses of paper can be perforated one time by any ordinary machine, using, of course, the needle without thread, passing it over the outline of the pattern.

When you have finished tracing the outline, prepare to remove the material from the charcoal thus: beat it from the back and then flap (on no account rub) it with a clean

Transfer patterns to colored materials is more difficult because the markings are so apt to rub off. One may rub on powdered white chalk, as described with talc-powder, through holes, and afterwards paint over the pattern with Chinese white.

Stick a tissue-paper pattern to the cloth, outline with white cotton in long running stitches, and then tear off the tissue-paper. This is a little tedious, but is perhaps on the whole, the most satisfactory way, as the faint effect by the Chinese white often make it necessary for the worker to outline quickly first, in either white or black wool, for fear of the pattern rubbing entirely

“architect’s linen,” that is, a tracing-linen, is better than tracing-paper in tracing out a pattern from the original. But people who can draw ever so little are strongly inclined to draw their own patterns straight off upon the

A little courage and self-confidence is so often all that is necessary; and a pattern drawn and designed by the worker is far more interesting, and must necessarily be valued more as a gift, than a copy. A very stiff or formal design is not suitable to the inexperienced needle-woman; but simple patterns can be attempted by every moderate performers. The patterns given here

can be taken as hints, and then enlarged upon and altered to suit the worker's taste.

#### MATERIALS.

Brown or white coarse but closely woven linen is needed. It was once very difficult to procure, as a certain firm make is required: it can now be obtained from most of the large shops abroad; but the soft liners are not to be had with difficulty here.

Ecru, brown, and olive-green serge are suitable for table-cloths, and look best embroidered with a stiff pattern. Yellow flowers, such as the arctotis, look well.

Unbleached sheeting is a coarse material, whose chief advantages are the handsome folds it takes, its solid coloring, and also its cheapness: even a ball-dress of sheeting embroidered with poppies has been pronounced quite beautiful. It is nice for curtains, as it is a very heavy stuff. Its one disadvantage is that it soils rather quickly, owing to its cottony surface. The cotton-flannels have the same advantages and disadvantages.

In choosing your wools, beware of bright and vivid hues, especially of green. Sober tints of olive, sage, and dead-leaf color, blend best together. In fact, all the old-fashioned shades will be found suitable, because their dye is not the pure kind which makes the modern hues so harsh.

Vegetable silk, a kind of linen-thread, is sold in three shades of yellow, the darkest quite brown, or bronze. This is very suitable for outlining any stiff or mediæval pattern upon the silk-sheeting. It is dyed in almost all other colors as well.

Embroidery-silk is suitable for working upon plain or ribbed silk.



Tapestry wool serves to make the work stand out from the cloth, and can be used for the blotting-book cover.

If you find your work drag the serge, tack dimity at the back: this prevents the serge being drawn up too much.

#### THE STITCH.

It is worked the opposite way to stitching; that is, you work *up* the cloth instead of *down*. Make a small length-way stitch; draw your needle through the cloth about the centre of the stitch, on the left side of it. At first you will be obliged to turn the work round every time you begin another row; but, as soon as you get into the way of working, this will not be necessary. Or carry back the thread in one stitch to the point from which you started.

Work the leaves the same direction that the fibres take in a natural leaf. The usual plan of such leaves as brambles is to do one side of the leaf darker than the other; vein down the centre with the same, when the leaf is finished.

The centre of flowers you must do in dots by winding the wool once or twice round the needle, and then drawing the wool up, or, leaving a loop, twisting it by inserting the needle through it, and then drawing up.<sup>1</sup>

#### FADED SHADES.

There are certain peculiar shades which it is impossible to buy; among others, the pale pinkish mauve for primrose-stalks.

The proper shades may sometimes be effected thus:

<sup>1</sup> A more detailed description of the stitch, illustrated, can be found in *Art-Needlework*, Part I., published by S. W. Tilton & Co., Boston, who will send a copy by mail to any address on receipt of price, 50 cents.

## FOR ART-NEEDLEWORK.

Select the bright color which nearest approaches required faded shade; place it between two pieces of glass and leave it in the sun until it is bleached to the right tone.

### PRESSING THE WORK.

Pour boiling water into a shallow bowl, and hold the wrong side of the work towards the steam, shifting about to get every part impregnated. Stretch the work tightly in a wooden frame, and leave it thus for several days.

Or wet the work slightly on the wrong side with water into which a little gall has been put, and then stretch it on a board, with the right side uppermost, pin it out on the carpeted floor with a clean cloth underneath it.

Or iron the work with a wet cloth between the right and the wrong side of the work. The first of these processes is the one recommended, unless great care can be used in the ironing.

### WASHING.

So much depends upon the washer, that it is hardly possible to say in a general way that crewel-work washes well, but it ought, if good wool, and proper care be used.

Put bran, no soap nor soda, in a basin, with warm water and leave the work to soak. Press it every now and then but do not rub it. When clean, hang it out to dry, but do not wring the water out, as that would crease the work. Stretch on a frame when nearly dry, or iron it.

Get the thing out of hand quickly: a little ox-gall is sometimes used to prevent the colors from running.

## THE DESIGNS.

Each design is given for some especial purpose; but they may be used for different ones quite suitably. The mountain border of arctotis, for instance, makes a handsome back on sheeting, and the peach-blossom table-cloth may be used for dress-trimming.

Any of these patterns could be done merely in outline, or shaded so that it can be raised in two shades.

### No. 1. DWARF ARCTOTIS.

Yellow flowers, the under part dark reddish-yellow; buds the same; middles very dark purple, with light-brown ring; leaves rather light.

The tricolor arctotis can be worked from this pattern also; the flowers white, reverse side of petals purple, bud purple, any inside petals of the same which show, white; yellow ring inside the purple centre.

### No. 2. MOUNTAIN DAFFODIL.

White flowers shaded with gray, the extreme lights in linen-thread or raw-silk; the sheath from which they grow very pale brown, shading off into rather light green for stalks. Leaves medium. These can be outlined with double wool.



## No. 3. DAHLIA.

The lower half of banner-screen. Dahlias red; the lines down each petal of a darker shade. Stalks light reddish-purple; leaves green. Butterfly in fine brown silk.

## No. 4. CLEMATIS.

Clematis for the centre of *chaise longue*, or small drawing-room chair, or *pric-dieu* chair. The flowers are white, shaded with greenish gray; the tips of the petal in white linen-thread; the leaves in two shades of olive-green, or dark and light gray-green; pale-yellow centre-spots. This pattern is very beautiful on dark-green serge. The pattern is divided into two parts, as there is not room on the sheet for it in height.

## No. 5. PEACH-BLOSSOM.

Peach-blossom border for five-o'clock tea-cloth. The centres are deeper pink than the outside of the petal, the stamens yellow; the five narrow leaves round them are pale green; medium green leaves.

If you use this pattern for a chair-back, add a border above and beneath; or else cut a lengthway slit about half an inch deep and one inch from the border, pull out the threads, button-hole the cut to prevent unravelling, and cross three threads of linen back over the preceding three threads.

## No. 6. CHERRY.

Tea-cosey. Red cherries and green leaves; green stalks, some with a pink shade. This could be adapted for a chair-back.

# SCHOOL OF ART-NEEDLEWORK BOSTON.

## PRICE OF TUITION.

DOLLARS FOR SIX LESSONS, OR EIGHT DOLLARS FOR TEN LESSONS; PRIVATE LESSONS, TWO DOLLARS AN HOUR.

Classes in session on Tuesdays and Fridays for those desiring to take two lessons a week; on Wednesdays for those taking one lesson a week. Hours, 10 A.M. to 12 M. Private lessons, 12.30 to 1.30 P.M. Designs will be furnished at a moderate price. Applications for instruction to be made by letter to the Secretary. NEEDLEWORK, MUSEUM OF FINE ARTS.

MRS. C. G. LORING, SECRETARY,  
No. 1, MOUNT-VERNON PLACE.

## BOARD OF MANAGERS.

V. HAMMOND.	MRS. W. G. WELD.	MISS L. P. HALE.
B. ROGERS.	MRS. J. W. WHEELWRIGHT.	MRS. C. G. LORING.

## COMMITTEE ON DESIGNS.

W. G. WELD.	MISS ANNIE DIXWELL.	MR. B. C. PORTER.
P. MARQUAND.	MISS F. W. CUSHING.	MR. ARTHUR LITTLE.
V. R. WARE.	MRS. J. W. WHEELWRIGHT.	MR. JOHN H. STURGEON.
SUSAN HALE.	MR. FRANK HILL SMITH.	

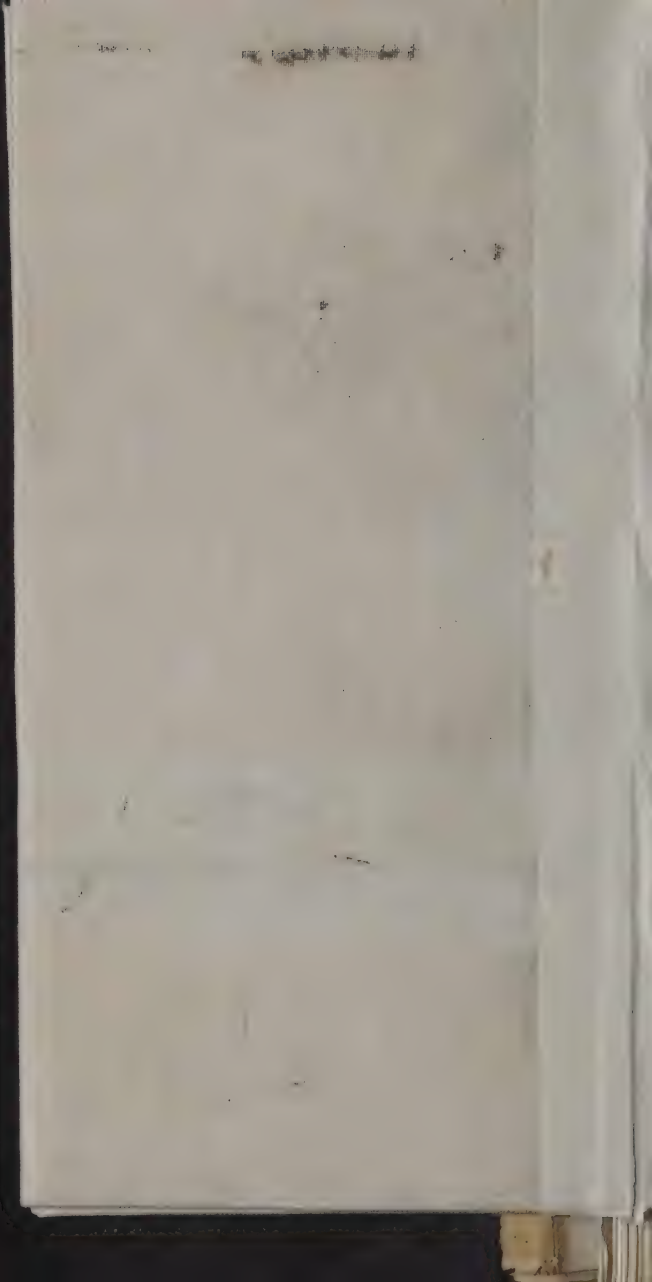
## BOSTON SOCIETY OF DECORATIVE ART

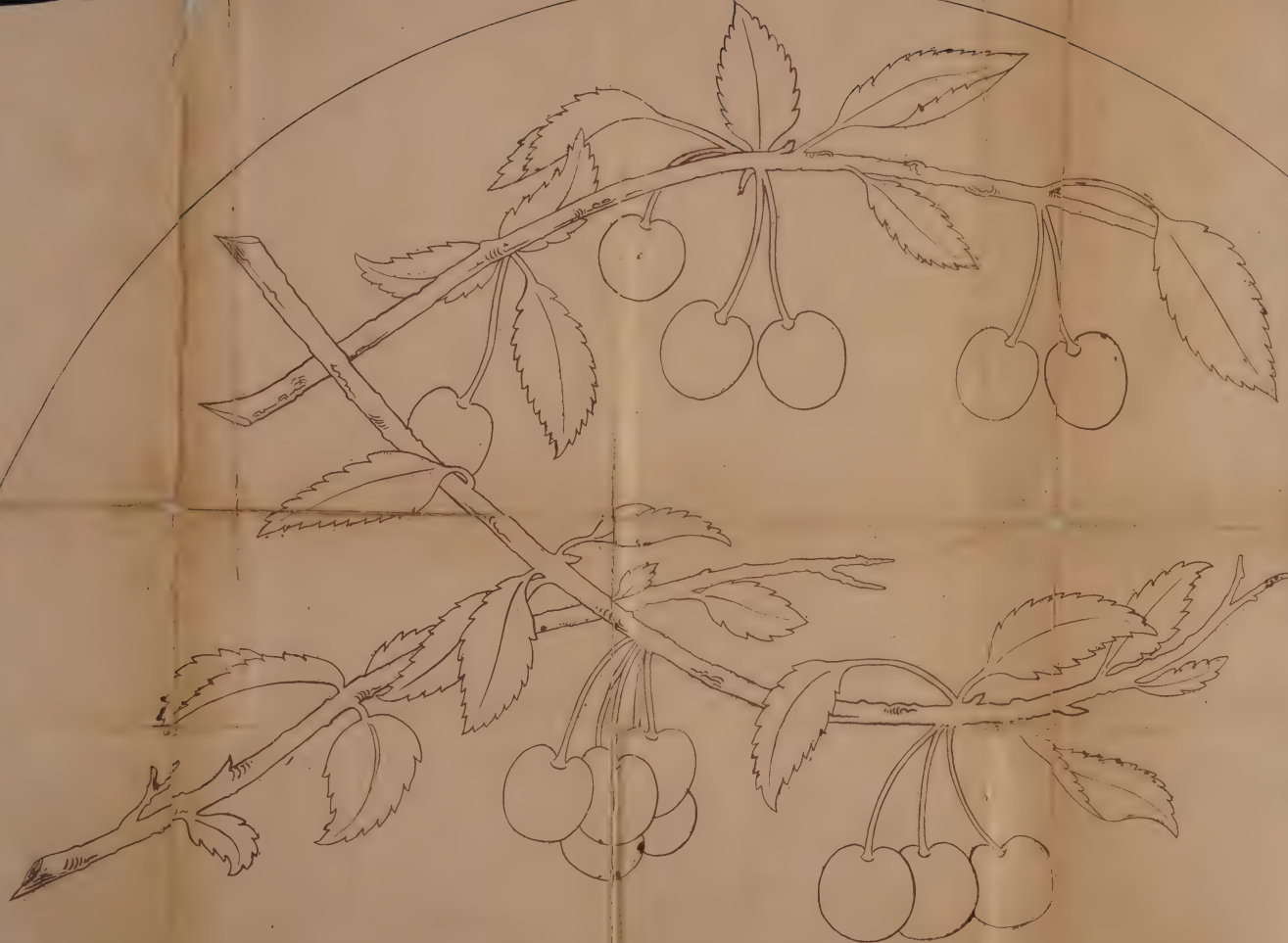
48 BOYLSTON STREET.

The rooms of the Society are open to the public daily from 10 A.M. to 4 P.M., where are offered for sale EMBROIDERIES, DESIGNS, and MATERIALS FOR EMBROIDERY; also ORNAMENTED CHINA, POTTERY, and TILES, and every description of fancy articles. Orders taken for EMBROIDERY and other DECORATIVE WORK.









Nº 6 CHERRIES.  
Tea Cösy.







N°4. CLEMATIS.

Cham.





**Boston Public Library**  
**Central Library, Copley Square**

**Division of**  
**Reference and Research Services**

**The Date Due Card in the pocket indicates the date on or before which this book should be returned to the Library.**

**Please do not remove cards from this pocket.**





